THE GALLERY

MAY 1985 VOLUME 7 Art Gallery of Ontario NUMBER 4

Perspective '85

Perspective '85: Carol Wainio and Robert Wiens
Gallery of Contemporary Art
May 2 through July 14

Above: Robert Wiens and his sculpture *Before the Rising Spectre*, 1984. Below: Carol Wainio with her painting entitled *Models*, 1984.

Perspective '85 will open on a high note on May 1 at the AGO as a special preview honouring the Founders and Life Members of the Gallery. Chosen as the Annual Permanent Members' Event, it will be a most appropriate occasion to recognize George W. Gilmour as a member of this distinguished group, whose unique contribution has made the exhibition possible.

Perspective '85, featuring the work of young Canadian painter Carol Wainio and sculptor Robert Wiens, is much more than an ordinary exhibition. It is part of a significant endowment, the product of one man's vision, who as a friend of artists, recognized the very real need of encouraging young creative talent and decided to do something about it.

George Gilmour has been a friend of artists and of the AGO for many years. He is a respected trustee and past president of the Gallery (1980-1982). His significant gift finances a 10-year program consisting of an annual exhibition, an acquisition, and an honorarium.

Counting many artists among his personal friends, George Gilmour never stopped being sympathetic to the struggles, sacrifices, and self-denials that are involved with being an artist. He sympathized with younger artists' frustrations with anonymity, with their fears of working in a vacuum, making art that nobody knows and nobody wants. He observed and tried to understand the cynicism with which they often regard public galleries as elitist, impenetrable fortresses as inaccessible as a foreign land. He also knew the other side of the story. He knew that the public galleries were also aware and sympathetic to the problem, but were frustrated in their attempts to establish new programs because of the constant erosion of the value of their funding.

If George Gilmour the art lover was sensitive enough to perceive the problem, it now needed George Gilmour the businessman with all his acumen to solve it - financially.

The result is a perfect marriage of art and finance, a carefully designed endowment package, which, for the next ten years, will provide funds for the exhibition and acquisition of recent work by young Canadian artists who never before had an exhibition at a major gallery or museum.

Mr. Gilmour found an enthusiastic ally in Dr. David Burnett, the AGO's former Curator of Contemporary Canadian Art, who was already searching for ways to include the work of emerging artists in his curatorial plans.

To be given the mandate to follow and investigate the work of young artists in the scope of an ongoing exhibition program is especially welcome news for Philip Monk, AGO's new Curator of Contemporary Canadian Art, who in his critical writings has always concentrated on the latest artistic trends and expressions.

As Philip Monk says, "The Perspective series will be an important part of the curatorial program at the AGO. Any exposure for contemporary art is significant, but these exhibitions will offer rare opportunities to work with younger artists and to respond more immediately to current art practices." The first exhibition in the series, *Perspective '85*, was curated by David Burnett, and each subsequent show will also be selected by a staff or guest curator.

As Dr. Burnett writes in his catalogue essay, the juxtaposition of work by Carol Wainio, a painter from Montreal, and Robert Wiens, a sculptor from Toronto, offered immediate contrasts on several levels, while addressing essentially the same core issues of the creative process and the interpretation of art objects.

The "conflict between the literal and the figurative, between a question in the world and a question within artistic structure, is sharply raised in the work of Wainio and Wiens. . . ." They question "the notion of art as complete and self-contained objects, as objects presented to the spectator for aesthetic contemplation. . . . The work of Wainio and Wiens, in that it deals with systems - systems of art making, systems of representation, systems of dominance - does not substitute new systems for old but reveals the complex and partial aspects of the present."

In Robert Wiens' sculptural works, fragmented displaced objects are presented as complete works of art, questioning the historical, established symbols of power. The giant ear or eye, which our mind conceives of as a fragment of a once monumental sculpture, becomes a parody of the imaginary whole, ridiculous and vulnerable at the same time.

Mr. Gilmour has visited Wiens in his studio on Queen Street West, and while at present he does not feel too comfortable with this new type of sculpture, he is very much intrigued by the questions it raises. Wiens is an active participant and familiar figure on the Queen Street art scene. He was co-curator of *The New City of Sculpture*, a mammoth exhibition, staged last fall at several commercial and parallel gallery locations in the area.

Mr. Gilmour admits he finds it easier to respond to Carol Wainio's paintings, partly because they are paintings, but also because the paintings stir up fearful and disturbing emotions, an ability he attributes to be a sign of originality.

As Dr. Burnett explains, Wainio's art offers "no simple allegory, no alternative world constructed to support the text of a belief; rather its unreality reflects on the entanglements of our understanding by piling and layering rhetorical figure on rhetorical figure - and all is depicted by the act of painting that carries its own history and its own rhetoric."

The *Perspective '85* exhibition has provided an exceptional opportunity to place the work of these two young artists under scholarly scrutiny, to exhibit their work to the best possible advantage, and to document their progress in a comprehensive catalogue.

Mr. Gilmour's gift also provides funds for the acquisition of a single work from the show to be added to the Permanent Collection of the AGO, and for an honorarium of $1,000 awarded as the "Gilmour Award" to the artist whose work has been recommended for purchase by the curator.

Ivories from Pelly Bay

Augustin Anaittuq: Ivories from Pelly Bay
Walter Trier Gallery
May 16–June 16

by Jean Blodgett

In 1975 Augustin Anaittuq of Pelly Bay carved a number of small ivory sculptures illustrating life in the Arctic. Working on a miniature scale, using ivory in addition to some stone and bone, Anaittuq sculpts narrative scenes made up of composite elements. The arrangement of humans and animals over the surface of the shaped base creates a feeling of landscape setting, while the interaction of these figures conveys a sense of drama and action. Men pursue their prey, women scrape and prepare hides, people strain to drag a harpooned whale from the water, various animals gather together, dogs frighten spirits, and humans meet giants.

Anaittuq's range of subject matter is broader than that of many of his fellow artists. He himself says that he likes to represent different subjects to keep things interesting. In addition to those popular subjects of traditional, everyday activities, Annaittuq also illustrates traditional legends, myths, and the realities of northern life both past and present, from scenes of violence to the tragic problems caused by alcohol. His depictions are characterized not only by his knowledge and experience, but also by compassion, understanding, and, occasionally, a relieving sense of humour.

All of these scenes are portrayed with considerable detail, which is especially noteworthy considering the size of the carvings. The largest sculpture in the exhibition is only about eight centimetres high; the other pieces are generally much smaller. Even on this diminutive scale the figures are realistic, their activities easily recognizable, their features animated and clearly modelled, their tiny implements accurately fashioned.

Augustin Anaittuq, *Man Riding Bird*, 1975; ivory and whalebone, 3.5 × 4.6 × 4.1 cm. Private Collection, Toronto.

Anaittuq, who was born in 1935, began carving in 1966; in the 1970s he had solo exhibitions in Toronto and Ottawa. Anaittuq also does some graphic work, making drawings as well as prints for local distribution at the Pelly Bay craft shop.

The present exhibition offers the opportunity to see at one time a number of works by an individual Inuit artist. Grouped together the sculptures give a good overview of Anaittuq's artistic accomplishments.

After closing at the AGO, the Anaittuq exhibition will be circulated by Extension Services. An accompanying catalogue is available in The Book Shop.

Jean Blodgett is Adjunct Curator of Inuit Art

EVENTS

Exhibitions

The 1984 Miss General Idea Pavillion
Sam and Ayala Zacks Wing
through June 23
A parade of rooms from the Pavillion will offer visitors a comprehensive look at the creative progress of General Idea, Canada's most influential artistic trio since their formation in 1968. Organized by the AGO.

Inuit Art from the Collection of Sam and Esther Sarick of Toronto
Restaurant Corridor
through June 16
A selection of approximately 25 works of Inuit art from the collection of Sam and Esther Sarick. Included are sculptures and graphics by such artists as Karoo Ashevak of Spence Bay, Ennutsiak of Frobisher Bay, Kiakshuk of Cape Dorset, and Oonark of Baker Lake.

Sculpture: Questions of Definition
Gallery E
through June 16
Works by six Canadian contemporary sculptors are presented in this educational exhibition designed for the Secondary school level to demonstrate how the traditional definition of sculpture is being challenged by artists today. School tours may be arranged by calling the Scheduling Officer, Education Services, ext. 200 or 202.

Images of the Land: Canadian Block Prints 1919-45
Margaret Eaton Gallery
through May 19
The exhibition surveys the revival of block printing, woodcut, wood engraving, and linocut in Canada. Organized and circulated by the Glenbow Museum with the financial assistance of the Canada Council and the Calgary Region Arts Foundation.

Eighteenth-Century Printmaking in England and France
Walter Trier Gallery
through May 12
An exhibition of approximately 40 works from the Permanent Collection which displays the remarkable variety of subject and technique of eighteenth-century printmaking.

Perspective '85: Carol Wainio and Robert Wiens
Gallery of Contemporary Art
May 2 through July 14
This exhibition of paintings by Carol Wainio and sculptures by Robert Wiens is the first in an annual exhibition series featuring the work of young Canadian artists. The Perspective series is made possible by a grant from George W. Gilmour.

Augustin Anaittuq: Ivories from Pelly Bay
Walter Trier Gallery
May 16 through June 16
A group of 32 miniature ivory sculptures made by Inuit artist Augustin Anaittuq of Pelly Bay on loan to the AGO from a local private collection.

The 1940s: A Decade of Painting in Ontario
Margaret Eaton Gallery
May 25 through June 30
The exhibition, organized by the Art Gallery of Ontario, sheds new light on Ontario's "forgotten" artists who were active between the Depression and the emergence of Painters Eleven in the early 1950s.

R. York Wilson (Canadian, 1907-1984), *Local Dance*, 1943; oil on masonite, 49.5 × 57.8 cm. Collection AGO, Purchase, 1943.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by the AGO during May. Dates are subject to change.

Alex Colville: A Retrospective
Canada House, London, England
through May 8

Pictures for the Parlour: The English Reproductive Print 1775-1900
Chatham Cultural Centre
through May 5

London Regional Art Gallery
May 20-June 16

Norman Cohn: Portraits
London Regional Art Gallery
through May 26

Van Gogh: The Vicarage at Nuenen (Masterpiece Exhibition Series)
Thunder Bay National Exhibition Centre and Centre for Indian Art
May 1-June 2

Mark Rothko: Memorial Portfolio
Temiskaming Art Gallery, Haileybury, Ontario
May 13-June 3

Henry Moore from the Collection of the Art Gallery of Ontario: Sculpture, Drawings and Prints
Woodstock Art Gallery
May 15-June 16

"Artists with their Work" Programs

Fast Würms: Film Screenings
The Gallery/Stratford
May 5

Martha Davis: Film Screenings
Ed Video Inc., Guelph
May 10 and 11

Miho Sawada: Installation
Burlington Cultural Centre
May 10-June 23

Tim Jocelyn: Installation
Burlington Cultural Centre
May 10-June 23

Joanne Tod: Painting
Art Gallery of Peterborough
May 16-June 9

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during May:

Tuesday to Thursday at 12:15 pm and 2:00 pm
Thursday at 7:30 pm
Friday at 11:15 am* and 2:00 pm
Saturday at 2:00 pm** and 4:00 pm
Sunday at 1:00 pm and 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm

**Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.
**On the last Saturday of each month, this talk will be 'signed' for the hearing impaired.

Sculpture: Questions of Definition
Secondary Level Staff, AGO
Gallery E
Thursday, May 2, 7:30 pm
Drawing from the Permanent Collection, this exhibition explores the ways in which contemporary artists challenge traditional definitions of sculpture. Join Secondary Level staff for a stimulating walking tour of the exhibition. Admission free.

The 1940s: A Decade of Painting in Ontario
Christine Boyanoski, Assistant Curator of Canadian Historical Art, AGO
Margaret Eaton Gallery
Sunday, May 26, 3:30 pm
This exhibition sheds new light on Ontario's 'forgotten' artists active between the Depression and the emergence of the Painters Eleven in the early 1950s. Join the curator of the exhibition for a walking tour of this important show. Free with admission.

For group tours contact the Education Scheduling Office, ext. 200 or 202.

Special Lectures
The special lectures of Michele De Lucchi, *Contemporary Italian Design* and Giuseppe Bartolucci, *Recent Italian Theatre* (in conjunction with *The European Iceberg* exhibition) were presented with the generous support of the Istituto Italiano di Cultura, Toronto.

The Grange

Entrance to The Grange is normally accessible through the AGO, but from May 24 to Thanksgiving, visitors may also enter through the front door of The Grange, from the park.

Once a centre of social and political life in Upper Canada, and now among the most popular museums in Toronto, The Grange has been restored to a 'Gentleman's House' of the mid-1830s.

Free with admission to the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200. See Members' Activities for information on luncheon lecture series. A project of the Volunteer Committee.

Hands On

Hands On is a family program for children aged 4-12. It is a unique environment where parents and children together can explore a variety of art-related activities. Hands On is open each Sunday afternoon from 1:00-4:00 pm. Free tickets for hourly sessions can be obtained at the Information Desk. For more information call 977-0414, ext. 352.

THE GALLERY

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Activity Centre

Senior School
June 19–August 8
Studio art courses for adults taught by professional artists are available to the novice as well as the more experienced student. Courses are offered on Wednesday and Thursday evenings from 7–10 pm and include drawing fundamentals, life-drawing, printmaking, watercolour, and both beginning and advanced painting. Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition: $95 for AGO Members; $110 for non-Members for eight three-hour classes. $10 studio fee for printmaking classes. Cheques may be post-dated to June 19. No refunds after first week of classes. Faculty and course offerings subject to change and available on sufficient registration only. Call Activity Centre at 977-0414, ext. 369 for further information.

Open Studio
Sundays, May 5 and 12, 1-4 pm
A free studio drop-in program for families. Artists' materials available for drawing, painting, printmaking, and sculpture. Activities under the guidance of Gallery School artists; guest artists from the ethnic community invited for demonstrations. Special theme projects, coordinated with lecture tours by the Adult Programs Department are also featured. Children under 12 are welcome with an adult. Recreation groups, clubs, or organizations cannot be accommodated.

Courses

The English Country House
David Wistow, Education Officer, AGO
The Jackman Hall
Sundays, May 26–June 9, 10:30 am* –12:30 pm
Repeated Wednesdays, May 29–June 12, 6:30 pm–8:30 pm
*Please enter by the McCaul Street doors.
Back by popular demand! This three-week course will discuss the architecture, collections, and builders of great English houses from the Renaissance to the First World War. Included will be famous examples such as Longleat, Castle Howard, and Waddesdon, home of the Rothschilds.

Course fee: Members, students, senior citizens: $15; non-Members: $18.

Tickets may be ordered from the Scheduling Office, Education Services. See "How to Order" box on page 4. Please state series of your choice.

Films

Canimation

Explores the ingenuity of Canadian animators. The last of a four-part series focusses on pioneer filmmaker Norman McLaren.

Sunday, May 5, 1:00 pm
Norman McLaren – The Man Who Touched Cinema
This screening provides an opportunity to see a representative selection from the career of one of Canada's premier ambassadors of animation, reflecting McLaren's use of the medium, music, movement, and the occasional message.

3:00 pm
McLaren Dance Films. *Program runs 50 minutes.*

General Information
Admission is $5 per screening and tickets are on sale in the Audio-Visual Centre. Tickets are also on sale one hour before films begin, outside The Jackman Hall; entrance via the McCaul Street doors.

Art Tours

Brochures for the following art tours available on request from the Volunteer Office. A project of the Volunteer Committee.

Italy – Three Cities
Three connecting one-week tours. Take one, two, or all three!

Venice
October 15-23
View the panorama of Venetian civilization, which shows not only the paintings of the great Venetian School but also the mosaics, jewels, sculpture, and architecture that make up this elegant city of the Doges.

Florence
October 22-30
A lively combination of events – includes tours of church and palace art of the Florentine masters, visits to medieval Siena and San Gimignano, a tour of a private collection of international contemporary art, and a day in Chianti country.

Rome
October 29–November 6
Explore the many layers of Roman civilization from Ancient and Etruscan to the Medieval, Renaissance, and Baroque. We will visit a private collection and club, observe restorers and conservators at work, and stroll the Via Veneto.

Kachina Doll, New Mexico

New Mexico
October 3-9
Discover the art of a rich assortment of cultures – the Pueblo Indians, early Spanish settlers, and Americans whose ancestors trekked the Santa Fé Trail. We will visit Albuquerque, the old city of Santa Fé, and Taos (an art colony since the late 19th century). Highlights include a hot air balloon festival, an art fiesta, and tours of an artist's studio and private collections.

Looking Ahead . . .
Washington, DC in February 1986 – to visit the *Treasure Houses of Britain* exhibition at the National Gallery of Art; Britain in late Spring 1986; France in late Spring or early Fall 1986.

Gallery Hopping

A Maytime Hop . . .
Thursday, May 16
Come with us to the Koffler Gallery in North York to meet artist Joseph Drapell and tour his current exhibition. Afterwards we drive to Kleinburg where we will have lunch at the McMichael Restaurant and tour a special exhibition *Works of Craft* from the National Museum of Man and the McMichael Canadian Collection.

The bus departs from the St. Clair subway station (Pleasant Blvd. entrance) at 9:00 am. Tickets $22. A project of the Volunteer Committee.

Members' Activities

Tickets for Members' and their guests must be obtained *in advance* from the Volunteer Office by following the instructions on page 4. A Member may buy up to four tickets. A project of the Volunteer Committee.

Art & Apéritif
No tickets or reservations needed. Every Thursday at 5:30 pm at the Membership Desk in the Lobby, join a tour of one of the current exhibitions and a get-together afterwards in the Members' Lounge. Guests welcome. For topic call Information Desk on day of tour or pick up the monthly listing.

Art in the Morning
Tickets are $3, required *in advance*. Coffee in the Members' Lounge at 9:30 am. Tour at 10:00 am.

The 1984 Miss General Idea Pavillion
Wednesday, May 15
This fascinating series of installations is the culmination of 16 years of prolific art production by General Idea. A great opportunity to see work by Toronto's most progressive art group.

Special Program
Wednesday, June 12
Join us for coffee in the Members' Lounge at 9:30 am before visiting the Conservation Department. Conservator John O'Neill will explain the art of conserving works on paper and canvas. Tickets limited.

Sunday Start with Art
Tickets are $5, required *in advance*. Coffee, juice, and croissants are served in the Members' Lounge at 11:00 am (moved forward from 11:15 am) one Sunday each month, followed by a tour at noon.

The 1984 Miss General Idea Pavillion
Sunday, May 12
Docent will tour the parade of rooms from the Pavillion which make up this fascinating exhibition. This is an excellent opportunity to view the work of this influential trio of artists since General Idea's inception in 1968.

Sculpture for Teaching
Sunday, June 16
A thought-provoking exhibition of contemporary works organized by Secondary Level Programs, Education Services.

Private Realms of Light
Sunday, July 14
A fascinating look at amateur photography in Canada from 1839-1940, under the guidance of Maia-Mari Sutnik, Coordinator of Photographic Services.

Special Evenings for Members
Tickets $7.50 include dessert & coffee, tax and gratuity, *required in advance.*

Jack Chambers: Tracks and Gestures
Wednesday, May 22
Enjoy an award-winning documentary film on one of Canada's most eminent painters with a special introduction by its producer, Christopher Lowry. Screening in The Jackman Hall at 7:15 pm, followed by dessert and coffee in The Restaurant at 8:15 pm.

Special Program
Wednesday, June 12
Preview the new home of our Conservation Department. John O'Neill, Senior Paper Conservator, will speak about the conservation of works of art on paper. Barbara Keyser, Conservator of Contemporary Art, will explain the care of paintings on canvas. Tour at 7:00 pm, followed by dessert and coffee in The Restaurant at 8:15 pm.

Notice to Members
The Membership mailing list will be used by arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label), to withdraw your name from the mailing list *for third party use.*

Shops and Services

Gift certificates are valid for one year and are available in denominations of $10, $25, and $50. Now redeemable in all AGO retail outlets, Art Rental, The Restaurant, and Membership.

Art Rental Service
Paper Works, a special exhibition of carefully selected works on paper for rent and purchase, opens Thursday, May 16 (through to June 2). A project of the Volunteer Committee.

A fine selection of gifts for Mother's Day

The Jewellery Shop
Make Mother's Day special with a gift from our shop. One-of-a-kind designs by Canadian and international artists will be on display. Ask about our gifts for business. A project of the Volunteer Committee.

The Book Shop
We are pleased to offer the opportunity to reserve a copy of *The Canadian Encyclopedia* (boxed set of 3 volumes) at the pre-publication price of $125. Upon publication the price rises to $175. You may place a special order (telephone, orders with major credit cards accepted) with a deposit of $25. As the Membership discount of 10% applies, the price to members is $112.50. When the set is picked up or delivered (extra charge) the balance of $87.50 is payable. Already 100,000 copies have been pre-sold and the next edition is not due until 1988. Brochures giving full details are available on request. A limited edition is also available at $1000 (47 of 1000 sold). Publication date expected Fall 1985.

The Impulse Shop
A variety of excellent quality, well-designed gifts, creative games, art supplies, executive toys, and unique objects reflecting the heritage of The Grange. A new project of the Volunteer Committee.

The Reproduction Shop
For Mother . . . searching for that special gift? Find it in our shop – Canada's largest selection of Canadian and interna-

Ontario's forgotten artists

The 1940s: A Decade of Painting in Ontario
Margaret Eaton Gallery
May 25 through June 30

by Christine Boyanoski

Isobelle C. Reid (Canadian, 1905–), *1942*, 1942, oil on insulite, 60.3 × 58.4 cm. Collection AGO, Purchase, 1943.

The decade of the 1940s is the most neglected period in Canadian art history. Little attention has been paid to the artistic life of Toronto during the turbulent years between the Depression and the emergence of the Painters Eleven in the early 1950s. The idea for this exhibition was generated by the need to focus on Ontario's "forgotten" artists, and to re-examine their contributions to Canadian art history.

At the beginning of the decade the art scene was dominated by the insular style of the Canadian Group of Painters, but by the late 1940s artistic life in Toronto had been energized by a new spirit of experimentation resulting from an increased exposure to external forms of art after the prolonged confinement of the war years. No singular style held sway between 1939 and 1952 (the year of the first solely abstract show in Canada), but as this exhibition demonstrates, three common concerns occupied artists: the role of the artist in society, the war, and experimental art.

In reaction to the landscape-dominated art of the previous decade, artists in the forties saw the need to reinject the figure back into painting. While the original members of the Group of Seven (Franklin Carmichael, A.J. Casson, A.Y. Jackson, Frederick Varley) and their successors, the Canadian Group of Painters, continued to paint in the landscape idiom, the younger generation sought more socially conscious themes inspired by American Regionalist painters such as Thomas Hart Benton. Benton was invited to speak at the first Conference of Canadian Artists, the Kingston Conference, held at Queen's University in the summer of 1941. The work of André Biéler, Henri Masson, Isobelle Reid, and Jack Nichols exemplifies this interest. Nichols was considered the most promising young artist of the time, and his work was much admired, since it satisfied the contemporary taste for Mexican art, to which it bore a strong resemblance.

War art, in most cases, also demanded the use of the figure. It was not until 1942 that Canadian artists were given formal commissions to record the war effort. Will Ogilvie, Carl Schaefer, Charles Comfort, and Aba Bayefsky successfully used the figure to document the activities of Canadian troops during and after the war.

Some younger, more experimental war artists like Leonard Brooks and Michael Forster managed to avoid using the figure. Their work was influenced by exposure overseas to the war pictures of their British contemporaries, Graham Sutherland, John Piper, and Henry Moore. The influence of these artists continued well into the 1950s in Canada, as soon as artists were freer to travel abroad and to the new international art centre, New York.

Canadian artists suddenly became aware of Cubism, Surrealism, Constructivism, and Expressionism, resulting in a burst of experimentation that is evident in the work of Roloff Beny, the Taçons, Hortense Gordon, and Jack Bush. However, it took Canadian artists a few more years to fully digest these external influences; this had not happened by the end of the forties. While some artists of the later Painters Eleven are featured in this show (Bush, Gordon, Yarwood), it was not until the mid-1950s with the advent of this group that Toronto finally regained an equal footing with Montreal as a progressive artistic centre in Canada. The forties are therefore important as a transitional period in the development of Canadian art.

After a provincial tour, the exhibition will end its circuit at the Agnes Etherington Art Centre, Queen's University, Kingston in the Fall of 1985. It is accompanied by an illustrated catalogue.

Christine Boyanoski is Assistant Curator of Canadian Historical Art.

Shops and Services *continued*

tional posters and fine art reproductions. Also available do-it-yourself frames and museum mounting, or use our framing service. 10% discount for Gallery Members. A project of the Volunteer Committee.

The Coffee Shop
A pleasant snack stop on your AGO tour.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. Reservations accepted.

Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

General Information

Admission

Adults:	$3.50
Seniors with cards: FREE on Fridays	$1.50
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members, accompanied children under 12:	FREE
Thursdays, 5:30–9:00 pm:	FREE to everyone

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Effective April 1, 1985

Young Member (under age 25)	$15
Non-Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available in person at Membership Desk, and from Membership Office by mail or telephone. Visa, MasterCard, and American Express accepted.

Gallery Hours
Tuesday, Friday, Saturday, and Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

Gallery Shops
The Book Shop, The Reproduction Shop, and The Impulse Shop are open daily 10:30 am–5:30 pm, Wednesday, Thursday 10:30 am–9:00 pm; The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am–5:00 pm, Thursday to 8:30 pm.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00–8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:00 am–5:00 pm. Closed Monday.

Members' Lounge
Open to Members and their guests from noon–5:30 pm; Wednesday and Thursday from noon–9:00 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you.

Address/Telephone
317 Dundas Street West
Ontario M5T 1G4 (416) 977-0414

HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

Address the *department specified* in Events' listing.

Specify date, name of event, and number of tickets.

Indicate your name, address (with postal code) and phone numbers.

For tickets include a stamped, self-addressed envelope.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

ADDRESS CHANGE

Please inform the Membership Office by:

Mailing new address with a previous mailing label OR

Telephoning new address giving your membership number (on mailing label).

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
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